



After a Design by Leonhard Beck

German, 1480–1542

Marriage Panel of Gabriel Weydacher and His Wife, Juliana Wemis, with the Virgin and Child and Saints Barbara and Catherine

German (Augsburg), 1519

Colorless and pot-metal glass with vitreous paint and silver stain; 17 $\frac{3}{4}$ × 28 $\frac{3}{4}$ in. (44.1 × 72.7 cm)

The Cloisters Collection, 2013 (2013.156)

In 1514, Gabriel Weydacher became record keeper of the vast Schwaz (Tirol) silver mines, which were financed by the Fugger family of Augsburg and were the source of great wealth for Emperor Maximilian I. Like many prominent Schwaz families whose wealth and social status derived from the mines, Weydacher commemorated his marriage union by donating this armorial panel to the glazed cloister of the local Franciscan monastery, where it was installed in the window in the northeast corner. A Franciscan context is referenced by the central image of the Virgin and Child on a crescent moon surrounded by a glory of angels, which signifies Santa Maria degli Angeli, the parish church outside of Assisi and the birthplace of the Franciscan Order. Although other analogous panels in the cloister are recorded, this appears to be the only one to survive. The artist who executed the figures employed only the tip of a brush, light wash, and a fine, pointed stylus to define forms and volumes with remarkable economy and linear finesse. The rich palette of glass brings vibrant radiance to the panel, while the composition skillfully balances the heraldic shields, the holy personages, and the architecture that frames them. TBH

Breastplate with Tassets

Germany (Augsburg), ca. 1530

Steel, copper alloy, and leather; H. 34 $\frac{1}{2}$ in. (87.6 cm), Weight 11 lb. 6 oz. (5,160 g)
Purchase, The Sulzberger Foundation Inc. Gift, 2013 (2013.28)

Armor from the first half of the sixteenth century with large-scale figural ornament is so rare that nothing closely comparable to the present example has appeared on the art market since the 1920s. Its inventive and lively designs, particularly the winged cherub heads depicted on the knees, embody the close and fruitful cooperation that was taking place between armorers and etchers at the time. The interplay of recessed areas and raised designs embossed in low relief, enhanced with details delineated or highlighted through etching, is characteristic of a distinctive style that flourished briefly in Augsburg and Nuremberg from the 1520s to the 1540s. Leading proponents of the style were Kolman and Desiderius Helmschmid and Matthias Frauenpreiss, Augsburg armorers who worked for the imperial court. Although unsigned, this armor falls closely within the circle of these distinguished masters and the notable etchers associated with them, such as Daniel Hopper.

Originally made for light cavalry or infantry use, this armor would have included a matching open-faced helmet, full or partial arm defenses, and gauntlets. Although finely decorated, it was designed for practical use and probably belonged to a courtier who saw active military service in the forces of the Habsburg Empire. DLR